



RICHARD LEDERER

Richard Lederer (1938–) was born in Philadelphia and attended Haverford College, Harvard, and the University of New Hampshire. From 1962 to 1989 he taught English at St. Paul's School, a private preparatory academy in Concord, New Hampshire. Lederer retired from teaching at the age of fifty-one so that he could, in his words, "extend my mission as a user-friendly English teacher," and he has succeeded, according to critic Paul Dickinson, in "transforming the use of English into an activity that rivals sex as a source of pleasure." His popular, lighthearted works on the wonders and oddities of the English language—and how it is fractured by politicians and bureaucrats, among others—include *Anguished English* (1987), *Crazy English* (1989), *The Miracle of Language* (1991), and *Adventures of a Verbivore* (1995). Author of more than a thousand articles on writing and language, Lederer writes a weekly syndicated newspaper column, "Looking at Language," in addition to contributing the monthly "Grammar Grappler" column to *Writer's Digest*. In the following essay, he offers a wide array of amusing examples to support the bold thesis stated in his title.

English Is a Crazy Language

English is the most widely spoken language in the history of our planet, used in some way by at least one out of every seven human beings around the globe. Half of the world's books are written in English, and the majority of international telephone calls are made in English. English is the language of over sixty percent of the world's radio programs, many of them beamed, ironically, by the Russians, who know that to win friends and influence nations, they're best off using English. More than seventy percent of international mail is written and addressed in English, and eighty percent of all computer text is stored in English. English has acquired the largest vocabulary of all the world's languages, perhaps as many as two million words, and has generated one of the noblest bodies of literature in the annals of the human race. 1

Nonetheless, it is now time to face the fact that English is a crazy language. 2

In the crazy English language, the blackbird hen is brown, blackboards can be blue or green, and blackberries are green and then red before they are ripe. Even if blackberries were really black and blueberries really blue, what are strawberries, cranberries, elderberries, huckleberries, raspberries, boysenberries, mulberries, and gooseberries supposed to look like? 3

To add to the insanity, there is no butter in buttermilk, no egg in eggplant, no grape in grapefruit, neither worms nor wood in wormwood, neither pine nor apple in pineapple, neither peas nor nuts in peanuts, and no ham in a hamburger. (In fact, if somebody invented a sandwich con- 4

sisting of a ham patty in a bun, we would have a hard time finding a name for it.) To make matters worse, English muffins weren't invented in England, french fries in France, or danish pastries in Denmark. And we discover even more culinary madness in the revelations that sweetmeat is candy, while sweetbread, which isn't sweet, is made from meat.

In this unreliable English tongue, greyhounds aren't always grey (or gray); panda bears and koala bears aren't bears (they're marsupials); a woodchuck is a groundhog, which is not a hog; a horned toad is a lizard; glowworms are fireflies, but fireflies are not flies (they're beetles); ladybugs and lightning bugs are also beetles (and to propagate, a significant proportion of ladybugs must be male); a guinea pig is neither a pig nor from Guinea (it's a South American rodent); and a titmouse is neither mammal nor mammaried.

Language is like the air we breathe. It's invisible, inescapable, indispensable, and we take it for granted. But when we take the time, step back, and listen to the sounds that escape from the holes in people's faces and explore the paradoxes and vagaries of English, we find that hot dogs can be cold, darkrooms can be lit, homework can be done in school, nightmares can take place in broad daylight, while morning sickness and daydreaming can take place at night, tomboys are girls, midwives can be men, hours—especially happy hours and rush hours—can last longer than sixty minutes, quicksand works *very* slowly, boxing rings are square, silverware can be made of plastic and tablecloths of paper, most telephones are dialed by being punched (or pushed?), and most bathrooms don't have any baths in them. In fact, a dog can go to the bathroom under a tree—no bath, no room; it's still going to the bathroom. And doesn't it seem at least a little bizarre that we go to the bathroom in order to go to the bathroom?

Why is it that a woman can man a station but a man can't woman one, that a man can father a movement but a woman can't mother one, and that a king rules a kingdom but a queen doesn't rule a queendom? How did all those Renaissance men reproduce when there don't seem to have been any Renaissance women?

A writer is someone who writes, and a stinger is something that stings. But fingers don't fing, grocers don't groce, hammers don't ham, and humdingers don't humding. If the plural of *tooth* is *teeth*, shouldn't the plural of *booth* be *beeth*? One goose, two geese—so one moose, two meese? One index, two indices—one Kleenex, two Kleenices? If people ring a bell today and rang a bell yesterday, why don't we say that they flang a ball? If they wrote a letter, perhaps they also bote their tongue. If the teacher taught, why isn't it also true that the preacher praught? Why is it that the sun shone yesterday while I shined my shoes, that I treaded water and then trod on soil, and that I flew out to see a World Series game in which my favorite player flied out?

If we conceive a conception and receive at a reception, why don't we grieve a greption and believe a beleption? If a horsehair mat is

made from the hair of horses and a camel's hair brush from the hair of camels, from what is a mohair coat made? If a vegetarian eats vegetables, what does a humanitarian eat? If a firefighter fights fire, what does a freedom fighter fight? If a weightlifter lifts weights, what does a shoplifter lift? If *pro* and *con* are opposites, is congress the opposite of progress?

Sometimes you have to believe that all English speakers should be committed to an asylum for the verbally insane. In what other language do **people** drive in a parkway and park in a driveway? In what other language do people recite at a play and play at a recital? In what other language do privates eat in the general mess and generals eat in the private mess? In what other language do men get hernias and women get hysterectomies? In what other language do people ship by truck and send cargo by ship? In what other language can your nose run and your feet smell?

How can a slim chance and a fat chance be the same, "what's going on?" and "what's coming off?" be the same, and a bad licking and a good licking be the same, while a wise man and a wise guy are opposites? How can sharp speech and blunt speech be the same and *quite a lot* and *quite a few* the same, while *overlook* and *oversee* are opposites? How can the weather be hot as hell one day and cold as hell the next?

If *button* and *unbutton* and *tie* and *untie* are opposites, why are *loosen* and *unloosen* and *ravel* and *unravel* the same? If *bad* is the opposite of *good*, *hard* the opposite of *soft*, and *up* the opposite of *down*, why are *badly* and *goodly*, *hardly* and *softly*, and *upright* and *downright* not opposing pairs? If harmless actions are the opposite of harmful actions, why are shameless and shameful behavior the same and pricey objects less expensive than priceless ones? If appropriate and inappropriate remarks and passable and impassable mountain trails are opposites, why are flammable and inflammable materials, heritable and ininheritable property, and passive and impassive people the same and valuable objects less treasured than invaluable ones? If *uplift* is the same as *lift up*, why are *upset* and *set up* opposite in meaning? Why are *pertinent* and *impertinent*, *canny* and *uncanny*, and *famous* and *infamous* neither opposites nor the same? How can *raise* and *raze* and *reckless* and *wreckless* be opposites when each pair contains the same sound?

Why is it that when the sun or the moon or the stars are out, they are visible, but when the lights are out, they are invisible, and that when I wind up my watch, I start it, but when I wind up this essay, I shall end it?

English is a crazy language.

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COMPREHENSION

1. According to Lederer, in what sense is English a crazy language?
2. Why is English such an important language?

3. What does Lederer mean when he says that language is "like the air we breathe" (6)? Why does he believe this?
4. According to Lederer, what are "the paradoxes and vagaries of English" (6)?

PURPOSE AND AUDIENCE

1. What is the thesis of this essay? Where is this thesis stated?
2. What is Lederer's purpose in writing this essay? To instruct? To entertain? To persuade? Do you think he is serious or playful? Explain.
3. At whom are Lederer's comments aimed? Students of the English language? Those who know little about the language? Both? Explain.

STYLE AND STRUCTURE

1. What information does Lederer provide in his introduction? Why do you think he provides this background material?
2. What point does Lederer make in each of his body paragraphs? How do the examples in these paragraphs help to support each point?
3. Do you think Lederer uses too many examples? Should he have used fewer examples and discussed them in more depth? Should he have devoted one paragraph to a single example? Explain your position.
4. Lederer uses a one-sentence paragraph to end his essay. How appropriate is this conclusion? Is it too brief? Why or why not?

VOCABULARY PROJECTS

1. Define each of the following words as it is used in this selection.

annals (1)	mammaries (5)	canny (12)
culinary (4)	passive (12)	uncanny (12)
sweetbread (4)	pertinent (12)	infamous (12)
marsupials (5)	impertinent (12)	reckless (12)
2. At several points in the essay, Lederer says that English is a crazy language. What connotations does the word *crazy* have? Can you think of another word with a more precise meaning that he could have used? What might he have gained or lost by substituting this word for *crazy*?

JOURNAL ENTRY

Assume that you are learning to speak English. What expressions give you the most trouble? Do you, like Lederer, believe that English is a crazy language?

WRITING WORKSHOP

1. Write an essay in which you use your own list of words to support the idea that English is a crazy language. Use numerous short examples to support your thesis.